

# Amalgamation Of Orchestras A Wage Issue

## Philharmonic and National Merged Because Players Refused to Modify Pay Scale Granted in War

### Burden Proved Too Heavy

# Union President Advocated Concession Causing Row Ending in Police Court

The first toll in the predicted death knell of symphony orchestras, unless they can be conducted on a non-union basis, or unless so-called radicals in the musicians' union decide to make efforts to keep up labor costs in the face of falling prices and unemployment, was reported yesterday. This came in the form of the announced amalgamation of the Philharmonic Society and the National Symphony Orchestra was due to the refusal of a large number of the members of the local musicians' union to revoke the present wage scale and thereby permit a profit rather than a loss in the presentation of symphony concerts.

According to a statement by Arthur Boush, conductor of the National, the amalgamation was due to the refusal of 100 men in his orchestra to heed the appeal of Samuel Finkelstein, president of the National, to accept what was called a necessary cut in earnings that the National Symphony Orchestra might live without the need of increasing the burden of its support which is borne by rich men interested in the organization. That at least 100 symphony musicians will suffer from this stand of the alleged radicals is made clear by the statement that in the combined body next season only 100 picked men will be required, where at present 200 are employed.

While Joseph N. Weber, president of the American Federation of Musicians, was unwilling to admit that the consolidation was due to the action of the musicians opposing the cut in pay for rehearsals and for the granting of more time for rehearsals, he was quite frank in saying that he was quite sure that the musicians were quite ready to accept the proposed reduction in pay. He said that he had asked Finkelstein to put the proposal for decreasing expenses up to the union members, and that he had asked Finkelstein to put the proposal for decreasing expenses up to the union members, and that he had asked Finkelstein to put the proposal for decreasing expenses up to the union members.

The board of directors immediately stepped Finkelstein from the office of president of the National, where he had been, and he was replaced by the board of directors as a result of which Weber expelled the directors from the American Federation of Musicians. Then came the meeting between Finkelstein and the row which ended in police court.

For some time it has been known that there is a wide breach in the local union, with the radical element on the one side and the conservative on the other. It has been stated, and repeated, that few symphony orchestras could survive under the present wage scale, and it was no surprise when the announcement was made several days ago that there would be only two recognized symphony organizations in New York next season—the Philharmonic and the National.

# "Lohengrin" to Open Fourteenth Opera Week

"Lohengrin" will open the fourteenth week of the Metropolitan Opera season on Monday evening of next week, when it will be sung by Misses Bori and Arden and Messrs. Scotti, Clemens, Rothier, d'Angelo and Audisio. Mr. Moranzoni conducting. "Le Coq d'Or" will be given at a special matinee on Friday, the former being sung by Bori and Arden and Messrs. Scotti, Clemens, Rothier, d'Angelo and Audisio. Mr. Moranzoni conducting. "Le Coq d'Or" will be given at a special matinee on Friday, the former being sung by Bori and Arden and Messrs. Scotti, Clemens, Rothier, d'Angelo and Audisio. Mr. Moranzoni conducting.

# New Roof Show Is Seen at The Century

## Dancers Carry Off Most of the Honors at First Per- formance of "The Mid- night Rounders of 1921"

By Heywood Brown

No midnight show offers very much for the critic to write about. Certainly "The Midnight Rounders of 1921," which was produced at the Century Theater for the first time on Saturday night, is not an exception to this generalization. Practically all these shows are put on in more or less informal fashion at the first performance. The producer fears that his entertainment is a little too long. After the first night he knows that it is. Often he has a suspicion that not all the acts are uniformly good. The first night also offers him a convenient method of proving that theory as well.

Probably there is enough good material in "The Midnight Rounders" to make an excellent show when everything has been boiled down. The dancing should be one of the features in the resulting product. In this respect the performance is amply provided. The amazing Jessica Brown still goes on her way as the most dazzling of the acrobatic dancers who have taken "Excelsior" as their motto. There is also the quality in the kicking of John Guiran, who performs some astounding feats with his partner, La Petite Marguerite. Gladys Walton and John Lowe also perform pleasingly.

None of the singing is distinguished and none of the comedians seemed amusing Saturday, although they were somewhat handicapped by the fact that not more than one word in two could be heard on account of the din of the show. Even J. Francis Dooley and Corinne Sales, long known as one of the most amusing of vaudeville teams, accomplished little toward the creation of merriment. Visually the show was much more successful. The costumes, while not inspired, were generally pleasing; the ballet, although meaningless, was gay in color.

The most novel feature of the evening was provided by Arthur Donnelly, who made a ladder up on a screen with his fingers. It is of such simple devices that the best of roof shows are riddled. The swans, rabbits, monkeys and the entire crew of showmen which Donnelly threw upon the screen seemed not in the least flustered whether people talked or not. Probably only a few people talked, however, to midnight shows, anyhow. Those who have nothing to talk about go to bed.

# The Stage Door

There will be a matinee of "Different" this afternoon at the Princess Theater. Vivienne Segal will have the prima donna role in "Tangerine," the musical comedy soon to be produced by Carlo Carloni.

"The Man About Town," a pantomime by Austin Strong, will be used as a curtain raiser for Drinkwater's "Mary, Queen of Scots."

The complete cast for "Nine People," the Rachel Crothers play which is to open the new Kew Theater on February 21, will be: Brander Matthews, Robert Ames, Merle Madden, Frederick Perry, Talulah Bankhead, Ruth Hutton, Katherine Cornell, Guy Moline, Edwin Hooley and Frederick Maynard.

John Clarke, the English actor, seen here yesterday, has been engaged for the role of P. Zerkoff in a new production.

There will be a special extra matinee of "Enter Madame," each Thursday during February at the Fulton Theater.

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# On the Screen

## William Hart and Charlie Chaplin Seen in New Photoplays at the Rivoli and Strand

By Harriette Underhill.

William S. Hart's titular names are always descriptive, and usually alliterative. In the present picture the caption is both, "O'Malley of the Mounted." It is a fine name. It pleases the eye and the ear, meaning, of course, that it pleases the eye when it is out in the headlines in front of the Rivoli Theater.

Now, knowing Bill Hart as you do, and his capacity for being noble, wouldn't you fancy that "O'Malley of the Mounted" was a story about a mounted policeman in Canada, who was assigned to catch a desperate criminal hiding in the mountains, and that, when he finally caught him, he had a beautiful and good sister named Rose who needed protection, and that O'Malley let the brother go free for love of the sister?

Well, in a nutshell, that is just what it is about. It is an excellent picture, perfect in every detail, but there are no surprises in it. Now, if Mr. Hart really wanted to spring a surprise on his followers, some time might give a bad performance. But he is so letter perfect that he annoys one at times like little Archie used to annoy us in school, because he could always spell everybody else down and knew the capital of Oregon. Or, if Bill doesn't want to give anything but an A-1 performance, then why doesn't he play a part, sometimes, where he isn't a hero and a savior, but a villain, a scoundrel, a sneak, and all the villains combined? We have observed in our short life that virtue does not always triumph.

O'Malley in quest of his youth, the youth who has escaped into the mountains, after murdering a man—outwits twenty bandits and obtains their assassin. Then, when they are about to hang him, he cuts his bonds and escapes through the mountains, taking the youth and his sister with him. Of course, the youth deserved the escape, because the murder was in de-

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